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and doubtless after mature consideration. Nevertheless, two monuments of the highest importance have been omitted, the theatre of Marcellus and the Porta Maggiore; both of these, but especially the unfinished columns of the latter, have exercised an immense influence over modern architecture. Could the work be somewhat enlarged, these two buildings should be the first to be included. Less important, but still deserving a place, are the Basilica of Constantine and a section of the Neronian aqueduct (if possible, with the Arch of Dolabella). The twenty pages of text accompanying the illustrations are excellent in form and substance.—O. RICHTER, in *Berl. philol. Woch.*, 1890, No. 50.

F. STUDNICZKA. *Kyrene, eine altgriechische Göttin*. Archäologische u. mythologische Untersuchungen. 8vo, pp. xi, 224; 38 cuts. Leipzig, 1890; Brockhaus.

This admirable study contains much more than its title suggests, viz., a discussion of the "Kyrenaic" vases, of a relief from Olympia representing Kyrene in conflict with a lion (from the treasury of the Kyreneans), of the legends of the founding of Thera, of Kyrene, etc. Kyrene, the goddess, is proved to be the counterpart of Artemis. In one of the appendices, F. Dümmler endeavors to prove that Hektor was originally a Theban hero, hardly with success. By the skilful use of archæological materials, the author has produced a book which will be of great service to all workers in the field of Greek religion and culture. It is to be hoped that similar books may soon be written for Naukratis, Rhodes, Kypros, and Krete.—CR., in *Lit. Centralblatt*, 1890, No. 33.

K. WERNICKE. *Die griechische Vasen mit Lieblingsnamen*. Eine archäologische Studie. 8vo, pp. 143. Berlin, 1890; G. Reimer.

This book is a timely and welcome supplement to W. Klein's *Griechische Vasen mit Meistersignaturen*, especially since the chronology of Greek vases has received greater definiteness from the discoveries upon the Athenian acropolis within the last half dozen years. The author groups his material under six heads: I, where *καλός* refers to the picture; II, names of women; III, names of males, only on b. f. vases; IV, of males, on both b. f. and r. f. vases; V, of males, only on r. f. vases; VI, names on other vases. In the seventh chapter the historical significance of these inscribed vases is discussed: they are shown to be Attic in origin, and to belong between B. C. 540 and 440. Several indications make it clear that the inscriptions do not necessarily imply personal intimacy between the vase-painter and the persons mentioned with *καλός*; for among these names occur not only those of many eminent vase-painters but also those of highly aristocratic personages. Some of the latter the author seeks to identify